right hand makes a tentative but open gesture. Of the Ghazni poets, it may be that the central figure in blue, who raises painted eyebrows, is ’Unquri, the leader. On the right, a poet in green turns away from the visitor and brings his finger and thumb together in a gesture bespeaking precision: he might be the unidentified poet who suggests the quatrains strategy. On the left, another in green seems altogether taken aback; he is about to ‘bite the finger of surprise’ but has not quite resolved even to do that. Unusually in this manuscript, the bearded figures have some check colour.

This subject is included in the Shahrāmah of both Ibrāhīm and Baysungur, and it is evident that Muhammad Jūkī’s painter draws on both (pls. 20, 21). The conception is drawn mainly from the picture for Ibrāhīm—Firdausi and the poets seated, a rocky extension into the margin, a wind-blown willow—a stream—but the composition is reversed about the vertical axis. The picture for Baysungur is followed in placing the rocky extension in the right-hand margin, and in the inclusion of two courtly youths. The rendering of figures and landscape by Muhammad Jūkī’s painter is closer to that of Baysungur’s, but the spirit is closer to Ibrāhīm’s. Baysungur’s painter is intent on portraying an agreeable gathering. The garden is floriferous and windless in the Jalāyirid tradition, like that in ‘Khusraw comes to Shirīn’s castle’ in the Khosrow va Shirīn of the Freer Gallery (pl. 11). All the figures are in gold-embroidered robes and they are grouped by twos: the youths, towards the rear but centrally placed, so that they seem almost as important as the poets; Firdausi beyond the river but warmly greeted by a poet of Ghazni; the other two poets sitting on the left and only marginally concerned with what is going on.

The figures are rather larger in Muhammad Jūkī’s tradition as represented by Nizâmi of 1431, in a manuscript, in a group of figures, and a more widespread tradition. Wilkinson is of figures a forest discourse in a gar Elliott 339), which a more widespread

Lacuna between 7

This removes the preliminary verse of the first rules of Irāq Gayānī, civilised life. His Tohmānī, and J. civilised life. His Tohmānī, and Fārābī, who divinity of Rām (s to Salm, Turān (Turkistan) to Tīr. The lost fish (hypothesis ? The text has received a th. brothers concerning. Subsequent: Iraq; but Iraq’s got vengeance upon t
with what is going forward. In the picture for
Il Našin the four poets are more soberly dressed
and the possibility that the poets of Ghomāni
are embarrassed is suggested by their stiff
posture. Muhammad Jūkī’s painter draws on
both models to produce a lucid composition,
but he takes individual characterisation to a
higher level than either.

The figures in Bāysunghur’s Shāhnāmah
are rather larger in the picture than those of
Muhammad Jūkī’s. They belong to the Herat
tradition as represented by the Khamsah of
Nizāmi of 1431. In Muhammad Jūkī’s
manuscript, in general, there are more delicate
figures, and a more expressive use of rock,
both features apparently derived from the
Jalāyird tradition that reached Herat in a
succession of introductions. The present
picture, in particular, shows a different
sensibility at work.

Wilkinson is right to see in the main grouping
of figures a forerunner to an important picture of
late fifteenth-century Herat, Qāsim ‘Alī’s ‘Learned
discourse in a garden’ (Sadā-i Iskandari, Bodleian,
Elliott 339), which is in fact a brilliant example of
a more widespread type.

Lacuna between 7 and 8

This removes the end of the preface, Firdausi’s
preliminary verses, and the account of some of the
first rulers of Iran.

Gāyomart, the first king, begins to introduce
civilised life. His descendants, Siyāmuk, Huhang,
Tahmain, and Jamāshid are followed by the
cynical usurper Zādshāh. True rule is restored by
Firdūsī, who divides his kingdom among his sons,
assigning Rūm (the Classical or Byzantine world)
to Salm, Tūrūn (lands north and east of the Oxus,
Yorostan) to Tūr, and Iran to Iraj.

The lost folios may have included illustrations
(hypothetical ñ1 and ñ2).

The text resumes at the point where Faridūn
has received a threatening message from the elder
brothers concerning Iraj, and he is expressing his
outrage. Subsequently the elder brothers murder
Iraj; but Iraj’s grandson, Manūchehr, takes
vengeance upon them and succeeds to the throne.
2. The Simurgh restores Žal to Žam (16b)

Žam, the local ruler of Žabolistân but descended from Faridün, is childless until a white-haired boy is born. Fearing ridicule, Žam has the child exposed to die in the Alburz mountains. The Simurgh comes upon him when seeking prey to feed her chicks; however, she has a change of heart and carries him off to nurture in the nest, where her brood welcomes him. The Simurgh feeds the child the choicest morsels, and a passing caravan catches sight of him as a well-grown youth. Žam dreams of his son and goes to look for him. He sees a high mountain peak surmounted by a nest set on a wooden structure not built by man, beside which is a youth. Žam gives thanks to God. The Simurgh, who has seen Žam, gives the boy the name of Dastân-i Zand and tells him that she must return him to his father. The youth is unwilling to leave, but the Simurgh gives him a feather saying that he can burn it at need to summon her protection:

‘Her heart grew resolute, she seized the boy,
Majestic bore him through the cloudy way’.

Thanked by Žam, the Simurgh soars back to the mountain. Žam asks his son’s forgiveness, and provides him with a horse and robes. He names the boy Žal-i Zar (Golden White-hair). Žam takes Žal to the court of Manichîh, where he receives rich gifts; Žam and Žal then return to Zabolistân.

The drama of the scene is conveyed by a strong diagonal descending from a point in front of the Simurgh nest in the upper left; this guiding line is already to be found in a Šâhnâmah of 733/1333 (Russian National Library, Dorn 329). While in the earlier picture Žam is mounted and appears to be in a demanding mood, his kneeling posture in Muhammad Jüki’s manuscript suggests humble and delighted gratitude. The Simurgh is suspended in flight in mid-page, drawn in the Chinese mode, the undulations of her tail feathers conveying the wing beats of her downward flight. Žal is represented as a child rather than the youth described by the text. His pale form is placed centrally, where the Simurgh’s wings intersect the line of the hill, and set off against her breast. He is not dangled in the usual way of persons carried by giant birds, but kneels upon one knee, his feet securely clasped in the bird’s claws. The aerodynamic difficulty of this posture emphasises the semi-miraculous nature of the presentation—a gift from another world—in which the child is clearly a willing participant.

After the descent, the viewer’s eye tends to be drawn up the bank of multi-coloured rock. At the top—the unattainable summit of the Alburz mountains—are the Simurgh’s chicks in their nest. The conception that the Simurgh’s habitat should reflect their colourful plumage appears to be the inspiration of this artist.

Relative to that of the preface picture, the style here is rather old-fashioned. Žam’s larger figure, and his long face with emphatic beard and moustache, are traits seen in the Šâhnâmah of Ibrahim and Baysungur. The pattern of triple dots on the attendant’s sleeve recalls pictures of the late fourteenth or early fifteenth century. However, the painter is not wedded to the past, and he here depicts cloud, not only in the manner derived from Chinese painting, but in a more naturalistic mode, which may have been acquired from Europe, and which appears in Baysungur’s Šâhnâmah. The variegated colour of the rock under the Simurgh’s nest can be used to support the view that the Commercial Türkân style practised in Shiraz in the later fifteenth century had its origins in Herat.
where he receives the arrow to Zabulistan.

The Simurgh is drawn in the picture as a child by the text. His eye tends to the coloured rock. His n’s larger figure, beard and Shāhnāmah's pattern of triple calls pictures the sixteenth century. The text, the style of the bird, and the arrangement of the figures suggest the artist.”
3. Portrait of the infant Rustam shown to Sim (30b)

Zal acquires as wife Rudaba, daughter of the King of Kabul, who is a descendant of Zalhak. She becomes pregnant and, when she is about to give birth, she experiences difficulties because of the immense size of the child. Zal thinks to burn a part of the feather of the Simurgh. The bird orders a caesarean delivery, and donates another feather towards the healing of the mother. The child already appears a year old; he is given the name of Rustam. An image of the child is made of silk and stuffed with hair; it is equipped with spear and mace, and holds the reins of a horse. With due ceremony, this figure is brought to Sim:

'The doll of Rustam with a mace as spear
They brought to Sim a seasoned cavalier.'

The grandfather is struck by the infant’s likeness to himself and impressed by his size. He has the messenger summoned and showered with coins, and orders celebrations in the land of the Sargsars and in Mazandaran. He writes to Zal, offering praise to God, and bidding Zal take good care of the child. The messenger returns swift as the wind to Zal. Rustam is suckled by ten nurses.

The illustration of this rare subject takes us into the everyday world of a court that is elegant but not excessively grand. The portrait of the grandson should, according to the text, be in the nature of a stuffed doll, but it is here shown as a painting on silk, doubtless because this form was more familiar to the artist. Though portraiture is a theme of the illustration, the painter has not attempted to maintain a continuity with the depiction of Sim in the previous illustration; however, this is not to be expected at the period, and the pictures appear to be by different hands. Instead, we have a convincing portrayal of an eager grandfather.

Since the scene is set in a court, there is of necessity a certain spaciousness, and attendant courtiers surrounding the central figures. The interaction of Sim and the man who hands him the picture has, however, a rather private character. The lines of the dais, which guide the eye towards them and the red baldachin that frames them, also tend to separate them from the other figures. Sim looks at the picture with delighted eyes and grasps it possessively, his hand on the centre of the composition. However, the heart of the picture may be with the other figure. He might be seen as a courtier or the
messenger—who strictly speaking is not yet present—but it seems probable that the painter of the manuscript has translated him into the painter of the portrait. His body-language is eloquent. Access to Sim is slightly obstructed by the dais, so his upper body leans forward, while his legs brace backwards for balance. This mirrors his state of mind, since he is confident of his skill and wants to display it, and yet he is anxious that his work may not meet with approval. This tension is apparent in his profile with the down-turned mouth. The manuscript painter has such an intimate understanding of this character that it suggests a self-portrait, in feeling, if not necessarily in face.

The orange trees in the background, having both silver flowers as well as fruit, the artist may intend to symbolize youth and maturity. The green of the trees appears a little faded. This, together with the round-faced figure style, suggests the painter of 'Bahram Gur in the Black Pavilion' in the Khamsah of Nizami H. 781 (pl. 66).
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